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Orthodoxy Eshatological and National Understanding

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Main objective of the author of article – a refutation of the opinion which have developed in the modern humanities about unproductiveness of an eschatological theme in Russian culture. The insufficient level of scrutiny national - and the literary-eschatological discourses which formation has begun during the most ancient epoch with occurrence polydoksy became the basis for similar views. And adaptation eschatological topic in Russian traditional prose of second half of twentieth century became culmination event.

Keywords: eschatology, death, thanatology, Apocalypse, retrospective review, folklore, traditional prose.

The modern theory in the study of humanitarian Russian literary eshatologii already lasted far from seeking formal typological matches eschatological discourse (reministsentsy and quotations from the Bible or the Apocalypse, open, direct reflection of light at the end or the end of human life). In doing so, eschatological discourse in the study of Russian literature to date quite clearly two main Trends: eschatological assignment subject to the death, ask eschatological confusion and tanatologicheskoy issues; substitution literary studies eshatologii literary apokaliptikoy same.

The first trend has the deepest historical retrospectives. At its roots - obscheslavyanskie pagan image of death, undeniable reconstruction which for obvious reasons, today more than difficult. Yet most of today's researchers ranneslavyanskoy, pre-Christian, complex, contradictory and totally inconsistent

“tanatologii” believe that the system that has grown up calendar of myths about death and resurrection of Nature, was archaic form “polidoksii”, which includes a very modest cult of the dead, faith in the supernatural, mystical possibilities of various objects of nature, including demons, proposes the implementation of the idea of immortality on earth, and the idea of death as a dream. Byzantine historian Prokopy Kesariysky (U1 century) left the following characteristics of the tribal beliefs and anti Slavs: “The destinies they do not know and does not recognize that it is against the people has any effect, and when he was on the verge of death, covered or illness, or the war got in a dangerous situation, they give a promise, if save, immediately bring god sacrifice for one's soul. Izbegnuv death, they bring in sacrifice that promised, thinking that the salvation they bought at the cost of the victim “.

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It should agree with those researchers who believe that “polidoksiya” pagans get rid of awareness dramatic death, but at the same time impeded understanding of the true values of human existence. Is remarkable and, as we see it, very accurately commented on the situation AA Tahoe-Year, believes that paganism inherent understanding of human life as a kind of “theater stage”, which is not known from which come and go wherever people. This mysterious arrival and departure, not less regulated mysterious forces, which, with a strong desire and, in certain circumstances, could conclude a contract, could not have understood as something that has absolute value. That is why the Pagan era of mankind and painlessly perceived need sacrifices in funeral rites and ritual killing nevolnits, no one came to protest in the head nalozhnichestva or polygamy.

Developing under pressure evolution of social relations polidoksiya allowed to survive the crisis pagan Slavs perceptions of the world and man and became the basis prototeizma - faith-related kosmogonicheskimi myth, our ancestors were forced to abandon the pagans-submission of the act of death as a dream and to think about the existence of the inner side phenomenon. AN Sobolev once wrote that in an era prototeizma people felt the need to define the mysterious force, “which causes death; explain myself this same force infant consciousness of our ancestors could not otherwise than submit its material, in any visible way.

Seeing the speed with which death appeared there, here, claiming a new victim, vosprininmaya it as a personification of the inevitable rock <...> seeing, finally, as the death alters human corpse in his istlenii, ancestors represented death sometimes in the form of birds (Tri black crow or pigeon - N.TS.), more often strashilischem connecting a semblance of human and animal, then dry, angularity human skeleton “, the woman,” with its face (“kurnosaya”) and aggressive nature,

capable “ to chuck out wit Courtyard “,” arrogant “, not loving” belly “and indifferent to together (Death savannah not please).

Renowned researcher and presented to combine three critical and fundamentally different “predeshatologicheskikh” phase in the process of forming the image of death in people’s minds: polidoksii, prototeizma and polytheism. On the first we have said. The second stage, on conviction, for example, V. Lichutina, Old culture began to cherish moral values, born in the search for weapons against the fear of death, it is an appropriate later Christian concepts of “spirit”, “soul”, “good”, “evil” , “Free”. This idea was confirmed in research over a century ago - in Ancyra AA Corinth: “Faithful Son of Mother Earth, Russian people still in the infant days of their autonomous existence by continuing to communicate with the resurgence of eternal nature, updated in its apparent death, came to knowing that, and human existence, is the best color beauties beautiful universe, not can and can not be infinite “. There are tangible evidence of this ancient discovery - a fantastic way Kascheya Bessmertnogo, thematically organized group Phraseological, meaning the nucleus of which can be regarded as the saying “Man is born to die, dying - to life” (Dying today - scared, but nothing ever; live over, and prepare to die; death not from outsiders; What is born, and it does not die; Ironically vert, and in mogilku lie; Kaby people do not merli - land would not demolish; Igla serves as ears, and people until the soul; nor how many likovat, and death does not pass; Verti not vertical, and have died; Once the mother gave birth to, once and die; Most useful was a man, so after the death of hours, not lived; Death without repentance - canine death; youthful Not live, not old age die; Terrestrial life - not the entire end, death - heart space; Zlomu - death, but good - the resurrection, etc. .). From literary one of several recent and most visible demonstrations

prototeizma is the story B. Zaitseva "Avdotya-death", which combined the fear of death ("Living afraid of death" and "How to live nor tiresome, but tiresome to die") and the idea of death as comfort and long-awaited award, after the land, brennogo existence.

In the third stage in the old mythological system born of the God of death - Flintse, which depicted differently. "Sometimes it represented the cornerstone, with the left shoulder he hung a mantle and in the right hand he held the longest six, at the end of which is a torch. On the left shoulder he sat lion, which the two front legs impinges on the head, one in the same rear shoulder and the other in the arm pillar. Slavs thought that the lion coerces them to death. Another way to portray it was the same, only with the difference that does not represent the pillar, as a living body ". This image can be seen as another, more recent time occurrence proof essential, generic sliyannosti two philosophical systems, are still perceived as strictly a mass consciousness antagonistichnye, and the benefits of monotheism, enabling humans to overcome the feeling of powerlessness in front of their own fate and actually rocks Christian eschatological, Orthodox concept. But it is not preserved in people's minds, perhaps partly because literature in any way exploited folklore, mythological, prechristian time origin anthropomorphic image of death - obnoxious old, who insisted displace APOCRYPHAL stories about an angel and the fight for the soul of a human trait or to visit dying invisible to living people of Archangel Michael.

Death of O daughter of darkness not, I will name
And, rabolepnoyu dream
Grobovy daruya cool it,
Not to take up arms against its oblique.

About daughter supreme Ether!
On the bright beauty!

In the hands of your olive trees of peace,
A gubyaschaya not spit,

This poetic image of death, created by E. Baratynskim, apparently inspired by the people's devotion, in which death "serves mostly as an old woman with big teeth, angularity hands and feet, in white savannah, with zastupom, rake, saw and oblique behind him. Peel it otpilivaet dying man hands and feet, as it trims the oblique head. For other ideas, with the tip of her kapaet spit poison. When one of poisonous drops fell on man, he dies. Death is often portrayed as a human skeleton with the failure of the nose, dressed in a white blanket, with the skew in the hands ". "So far the death of old portrayed with big teeth, angularity hands and feet, with oblique and zastupom". The impact of this folkloric image to the literary tradition persisted until the twentieth century. For example, depicted death in Gorky literary fairy tale "The girl and death":

And at veshnem sun greya bones,
Mort said podmaniv snake:
– Well, go, goals, yes - quickly!
Nacht - yours, and at dawn - to kill!
And at stone villages - expects
A snake her braid screwdriver lizhet...

Death looks, and quietly flames of anger
Extinguishes in its skull empty...

Pagan-related death is evident not only in preserving its mythological, anthropomorphic image, but in some fragments of a modern funeral rite, for example, in the burial along with his favorite dead trifles, in detail pominalnoj trizny in mental-ban Restrictions on the use of "behalf of death ", In pursuit of his evfemizatsii. True, art texts, eschatological topics that represent polufolklornym, symbolic manner of death, already in the nineteenth century literary

meysrtrim fall out .. Essential continuation of ancient traditions can be considered its revival has transformed into a postmodern discourse (in post prose, literature and mass media space), substitute eshatologiyu tanatologiyey. For example, in NE Lihinoy "Eshatologicheskyy discourse of modern literature" forming a modern literary eshatologiyu recognized "funeral kuznechika" M. Kononov, "Vedminy tears" N. Sadur, "skyrocketed in the coffin" and "Living cemetery" Yu Mamleeva, "Birthday dead" G. Golovin, "The head of Gogol" and "Being Boshom" A. Queen, "Kladbischenskie stories" Boris Akunin, "Funny funeral" L. Ulitskoy etc.

Supporters of this research trends often come from typical of the classical philosophy of the death as "unconditional end makrosuschestvovaniya organic", the traditional presentation does not in fact refocused in the twentieth century with the idea of vitality to the idea of limbs of human existence. A. Demichev - one of the founders of Russia, St. Petersburg tanatologii, argues that such an approach inevitable, but the senseless death is perceived as being at the end of linear "biographical trajectory" event, which can try to move, that is death can be fought, what our forefathers Pagans also were confident only ways that struggle are now more diverse and realistic. More often followed by Gilles Deleuze, Michel Foucault and Marie Bish with pleasure discussing the possibility of the coexistence of life and death, a preference for violent deaths in relation to the natural. The result of these a philosophical study - "death to penetrate into the territory of life, gradually becoming the subject of extensive and far-reaching philosophical-anthropological, symbolic, semiologicheskikh and other interpretations". It is this result with more or less successfully used modern literature, for which ambivalence, interpenetration, diffuse life and death looks like a one-sided: life - Dying - death.

And we can not say that what happened to literary and literary publicist-crowding out eshatologii tanatologiyey was not sufficient grounds. Modernization and fragmentation in the Russian Orthodox eshatologii literary discourse began in poslepushkinskuyu era. The last full prophetic eschatological picture, in which the reproduction is used systemically relevant topics, in Pushkin, Dostoevsky saw "Egyptian night": "picture of society, which has long been shaken its foundation. Already lost any faith, hope seems a futile deception; idea tuskneet and disappears: the divine fire left her; society to go astray in the cold and despair before a presentiment abyss and is ready to hit it. Life zadyhaetsya without a goal. In the future, there is nothing; must demand from all of this, it is necessary to give life one pressing. All goes into the body, all thrown into bodily to give o and to add missing supreme spiritual experience, annoying his nerves, his body all that can only bring a sensitivity ".

Pushkin captured the beginning of the disintegration of cultural traditions based on the Orthodox eshatologii, crushing which took in an era of complex systems poslepushkinskuyu funds literary translation. One of the first literary heroes of that era was Lermontov's Pechorin, rationalist, to feel great dignity of a bygone ancient faith, faith outgoing fathers, lost charm lives on toskovavshy unattainable for him seamlessness and inexhaustible vital energy ancestors - "human wisdom", "I think that lights Celestial participate in our negligible disputes over the piece of land or for any fictitious right! .. <...> What effect will attach them confidence that the whole sky with their countless residents looked on them with the participation, although it, but unchanged! .. And we, their descendants pitiful, wander along the ground without belief and pride, delight and without fear, except fear of unwittingly, compressive heart at the thought of the inevitable end, we are not able to more victims nor for the great benefit of

mankind, nor even for our own. Fortunately...
 “. Lermontov, the main feature of which one of the critics-Andrews contemporaries felt “close relationship with the sky”, knew the true price of these doubts, and concluded because anhrefna mental image of his contemporaries, surviving neglect and loss of life “last refuge negodyaya” - a sense of the homeland. In the second half of the nineteenth century ravnomasshtabnoy eschatological meaningful figure was Tolstoy, it seems, already permanently and irrevocably from Pushkin who teotsentrichnogo monism, the loss of understanding of death as a phenomenon certainly ontological and four-called answer to the question of imminent life and limb here next senselessness of existence: ignorance (or unwillingness to think about death), suicide (as a “withdrawal of force and energy”), humility (“know that die, but tyanesh strap”) and Epicureanism (“drink, guljaj - odnova live”). It provided an opportunity Tolstoy pessimistic interpretation of ideas vsesiliya death Bulgakovu and reinterpretation of the same ideas Pasternaku.

Some contemporaries Tolstoy tried to resist. So Mark Aldanov in the book “The mystery of Tolstoy” with bewilderment and asked with disappointment reproached “grand old”: “<...> why Tolstoy gathered for his long artistic life of this great artistic material on the theme of death? <...> If conceivable to create a philosophy of death, it was to create Tolstoy. But he did not use generalizations to ethical wealth of its treasures. Tolstoy did not mention any word about the break bomb Kuragine nor her husband stabbed Pozdnyshevoy nor baryne that izela chahotka in “Three deaths”. Someone, such as Fet Shopengauera came under the influence of rational explanation for the phenomenon of death. But Tolstoy himself in the final of “Death of Ivan Ilyich” is returning to traditional to modern Orthodoxy and psychology awareness of death as the moment of birth of individuals.

Another trend, the opposition against the partially upgraded polidoksiyu, formed as a result of truncation antidogmaticheskogo Christian eschatological idea to follow with its apocalyptic metaforizatsiey. Beginning her to be found, primarily in art world Dostoyevsky, whose heroes (Svidrigaylov, Stavrogin, Kirilov, Smerdyakov) when life became a “terrible carriers of non-existence of metaphysics, personally created and became the real life of hell”. No less compelling study “Deathly, prostratsii soul” as grounds for already “universal anxiety” was proposed in the lyrics FI Tyutchev:

Not flesh and spirit to defile these days,
 And people desperately seek...
 He rushes to light from the night shadows
 And, newly light, ropschet and riots.

Bezveriem Pali and issushen,
 Unbearable days he makes...
 And he is aware of its perdition,

Bright manifestation of this trend in literature - work L. Katsisa «eshatologiya Russian and Russian literature». This sample literary studies, based, according to the author, on «new - openly apocalyptic», Judeo-Christianity «[59,14-15], growing up, again according to the definition of copyright, at the turn of the century» The stories about Antihriste «Vladimir Solovyov . As an object of study L. Katsis elect, in the first place, «Hamam Gryaduschego», «Apocalypse in Russian poetry» A. White, «Apocalypse in Russian literature» A. Kruchenykh, «Apocalypse of our time» VV Rozanova, «apocalyptic thinking Russian avant-garde in general and in particular K. Malevich» [59138].

Reason for the outbreak, the existence and development of this direction is also more than enough. The first and most important of them mysterious, mystical, metaphorical nature of the

Apocalypse - books, the final New Testament, only the prophetic books of the New Testament, created in the first century (in 60 - or 90 f - s) at the secluded rocky Greek island of Patmos in the Aegean an apostle John, or as taken by an absolute majority, beloved disciple of Jesus, who later received the name of John the Theologian, the book is actually called «Otkroveniem Jesus Christ, which God gave him to show its slaves, which should be soon». «Revelation of John latest book is the Bible, which she completes a <...>. It is of a kind book only, in general, no matter what others do not like. This place it as its general nature, shows some special significance and its identity, although it does not preclude its frequent comparisons with other on the content of biblical books. In any case this is already a place outside of Revelation in the Bible it usvoyaetsya zavershitelny nature of a last word in the Bible, which is in accordance with the first «, - S. Bulgakov wrote.

«Revelation» John the Theologian etched in works of art of many eras and nations, an enormous amount of time to reprint, including in APOCRYPHAL versions (the most famous of them «questions of John the Theologian», Greek text of which dates back to the fifth century, and the oldest Slavic (Bulgarian) - To the thirteenth), perceived and interpreted sometimes totally in different ways. But only in the Orthodox Church it is perceived as an eschatological essay. The first proper interpretation of Slavic Apocalypse can be considered Stefan Yavorivskogo and Dmitry Rostovsky, who in vast tracts at the beginning of the thirteenth century came into the fight with the view to distribute then, as they thought, «men-commoners» «on the offensive last time». Father A. Men in lectures devoted Apokalipsu, recalled the Russian schismatics-Old Believers living spirit, word and ideas «Apocalypse», on Chernyshevskom, one of the heroes who called this book product crazy about narodovoltse

Morozove, read the dreadful prophecy as the astrological prediction John Chrysostom (1907), the publicist and historian L. Tihomirove, essay returned to the fold of John the Theologian Orthodox patristic tradition. Fold number could continue almost indefinitely, for example, unjustly forgotten tradition behalf of Elder Filofeya, in an era of apocalyptic idea whose light reached the heights and be associated with the mission of Russian people as the guardian of orthodoxy at the end of the world. No less significant, but to understand the Orthodox eshatologii as a holistic concept was Feofana Zatvornika theological work.

A. Men Protopresbyter allocated in understanding and interpreting the Apocalypse two directions. The first of them - realistic, which is perceived supporters of the language and characters literally turned the Apocalypse in tangible phenomenon, «with the real thunder, catastrophes and visible celestial real invasion forces in peace and combat the dark forces of war Armageddon». The second, which he represented himself, can be described as idealistic, rebated to the word «apocalypse» the importance that it was in Greek-language ancient Christians - or «terrible disease», or «catastrophe», but «revelation», «outcrop, disclosure, the discovery «. One of the modern philosophers writes: «The Book of John, only to a limited extent - Book end. Actually the end of the world, she devotes some chapters (a chapter 20-22). It is, first and foremost - The book Disclosures those meanings, to appear to be of world history during the existence of Christianity on earth «. If one accepts this interpretation, it must be acknowledged that the «end of the world - this is permanent reality. She is constantly being reborn. When the Roman Empire collapsed, it was the end of the world, and this word of God. When disasters occur all the historical, it was the end, predict Apokalipsism. Any turning apocalyptic era. And it always happens. The Court continues forever.

This book is not just a set of grim dystopia or something terrible pictures that can only sow panic and despair in the hearts of people. Apocalypse is full of hope. This is undoubtedly the greatest book of hope, because, as black historical perspective, which gives the prophet there, the sound surprisingly victorious tubes, pipes brighter world that comes to replacing the darkness «. In fact, in the last words of the holy father offered reasons for the popularity of special eschatological works of John the Theologian among Orthodox Christians: pronounced tendency to evangelical optimism, it is absolutely certain moral pathos, clearly marked eschatological perspective.

It is clear that the first track being actively used modern literature and modern literature, and the second is based on the Orthodox interpretation of eschatological Apocalypse, which should take into account the ideas Psaltyri Umma, Ekkliziasta, Messages from the Apostle Peter, works by the Holy Fathers Basil the Great, Gregory the Theologian, John Damascene, Anastasia Sinai, John Lestvichnika, Gregory Nisskogo, on its version, which is eshatologii expression in folk and became a reflection of traditional prose second half of the twentieth century. Of course, eshatologizm Russian literature originally supplied by Orthodox tradition, a brilliant essay stories which gave SS Averintsev in the dictionary entry of the famous five "Philosophical Encyclopedia" edited by F. W. Konstantinova.

In this article, SS Averintsev recognized the existence of eschatological ideas in many religious philosophical systems, because they are all called upon to offer "a positive decision and the Holy personal fate as something absolute". But, the scientist claimed, only in Christian dogma eshatologiya able to take a central position, turned into a full-fledged concept - in a totally coherent, logical conclusion "about the ultimate destiny

of the teachings of peace and rights". And this happened only because in the absence of detail visible in the many-eschatological parable and the symbols of the New Testament accumulate antique motifs, Egyptian and doctrines of Zoroastrian, Jewish, it was overcome sectarianism and national political limitations.

Eschatological view on the death of the possibility of moving from death to life through the resurrection-ozhivanie-time transtsendirovaniya. Following SN Troubetzkoy - author of "eschatological" article in the Encyclopaedia Brockhaus and Efrona, and his followers PA Florensky and SI Fudelem, SS Averintsev argues that Christian tradition has always distinguish between "individual eshatologiyu, ie teaching about life zagrobnoy single human soul, and the worldwide eshatologiyu, ie teachings about the purpose of space exploration and history, the exhaustion of their meaning, on their end and that this end will follow ". In Orthodoxy Umma accomplishments often been displaced into the inner world of Rights ("kingdom of God within us") and only through the doctrine of the second coming of Christ retain their importance to the outside world. Orthodox eschatological concept, argues in the minds of Slav ispodvol, from about 1 H-century, according to a number of researchers (Eremina VI, Leshchenko VY, etc.), the nucleus of its original in full compliance with the new picture of the Christian world has identified himself (private)-eschatological component, represents an opportunity to realize gust of man "to spirituality meaning of life". And it happened partly because the culture of pre-Christian Slavs "<...> idea of" the end of the world "specially never traced", the Slavs were quite indifferent to the myth of obscheindoevropeyskomu last battle, because their minds absorbed the reflexes, associated with increased after painful the dissolution of a patriarchal society responsibility for their destiny and with an awareness of the value of their own

lives. DS Likhachev repeatedly pointed out that the most ancient Russian literature writer deserves no attention to the end of the world, and the image of death as the most significant moment in human life. So in the story about love - in the history of life of Peter and Fevronia *harakterologicheskogo* presented as a last gesture *predsmertny* heroine - "amazing peace of mind Fevronia, with whom she decided to die with her beloved man".

In the nineteenth century literary minds this eschatological line, perhaps, brighter than all manifested in the works of Dostoyevsky, who in the novel "Besy" the death of thirteen people who died at various stages of life and from different causes, becoming a truly apocalyptic and the only action in the novel "The Idiot" revolt against the death penalty (the centre of the entire novel - N.TS.) grows in rebelliousness against the apocalyptic predictions end of the world. The only era that has been valid, serious and profound doubt this compilation - *hiliazma* era, which clearly marked shift of interest from individual eshatologii for the world, but in Russia the most striking manifestations of her art were associated with the start of the Soviet era, because had the very specific nature.

The fact that the primacy of private eshatologii on a general persists in the modern Orthodox theology clearly demonstrate the final lines "Commentary" I am the father of Alexander to the "Revelation" John the Theologian, in which he returns eshatologii small victory, which she won in Russian culture even in the thirteenth century And ukoryaet

with frenzied and convinces awaiting The End Of The World: "To summarize the main thesis of Christian eshatologii, one person said that we should live as if tomorrow will come Strashny Court, and work as if we have ahead of eternity, that is not delayed his rescue case ("Bodrstvuyte and pray" - teaches us the gospel), but will not rush. We should not impose their Lord wishes, but with joy and patience to perform His will".

Absolute correlate this comment theologian with folk performances confirmed observations on language semantics, which still persists Old Trinity, evolutionary interpretation of death: death as the movement of the soul in a different world (*prestavlenie-transfer*); death as an achievement a man of his sense of purpose (death); Death as a transition into a state of eternal sleep (*uspenie-son*). But the most convincing proof of the primacy of personal eshatologii over apocalyptic, offers Russian literature, intuitively resolving the problem of consistency and significance of the development of two branches of eshatologii eshatologii personally in favor of a more diverse, compared with the religious topic. If SS Averintsev argued that the eschatological theology topic was largely Motivic realization, modern scholars of Russian literature come from the recognition of the existence *politopicheskikh* artistic worlds, fundamentally important for us is the existence of Russian literature in the second half of the twentieth century works, in which the People's eschatological topics performs *tekstootbrazuyuschuyu* role.